

NEW BLOSSOM-HERBERT PIECE

MONTGOMERY AND STONE TO BE SEEN IN "THE RED MILL."

Spectacular Production of "The Prince of India" at the Broadway Theatre. The last three weeks of the new piece has had a success elsewhere to prepare it for a smooth opening performance here.

In fitting the comedians with new roles Mr. Blossom is said to have taken into account their peculiar stage personalities. The scene is laid in Holland. The first scene, an exterior, shows the red mill of the tale at the edge of the Holland village of Karstky-am-Zee. A second scene, an interior, gives us a look in at the home of a well-to-do burgomaster. All the people of the story are Hollanders save Montgomery and Stone, who appear as two young New Yorkers stranded in the lowlands. Their adventures make up the main comic fabric of the piece. Leading the several large choruses of the company, an aggregate of seventy-five, are the following supporting principals: D. L. Don, J. M. Ratliff, Neal McCay, Charles Cox, Edward Begley, Claude Cooper, Ethel Johnson, Allen Crater, Augusta Greenleaf and Julietta Dika.

Klaw & Erlanger's spectacular production of Gen. Lew Wallace's "The Prince of India," dramatized by J. I. C. Clarke, with music by Prof. Horatio Parker of Yale University, will be seen at the Broadway Theatre to-morrow evening. "The Prince of India" is staged in a prologue and five acts with eleven scenes. The cast is a strong one. Emmett Corrigan, the original *Sheik Idriss* in "Ben Hur," will play the title role. In the prologue, the young heroic actor, will play *Prince Mohammed*. Adelaide Keim will be *Princess Irene*. Others to appear are Boyd Putnam, Julius McVicker, Harrison Armstrong, W. H. Leyden, Marshall Farnum, Monroe Salisbury, Julie Herbe, Adele Davis, Florence Chase, Lucille Fallon, Elsie Smith, Agnes Mack and Jane Burdette.

"Mizpah," a new and dramatic historical drama written by Ella Wheeler Wilcox and Lucius Searle, an English play, will be produced with much attention to costume and scenic effects to-morrow evening at the Academy of Music. The company includes Charles Dalton, Frank Brown, Edward J. Mack, Harry Brennan, Thomas Quinn, Harry MacFadden, F. W. Elliott, Elwyn Eaton, Albert Lang, Elizabeth Kennedy, Lillian Lambert, Mrs. Louise Bial and Gertrude Wolfe.

Fritz Scheff's last week in New York this season and probably the last, will be at the Harlem Opera House for the seven performances of "Mile. Modiste" to begin here Monday. The appearance of the prima donna and the Blossom-Herbert opera mark the farthest week of legitimate attractions at the Harlem Opera House. At the end of her Harlem engagement, Miss Scheff takes to the road, after which she goes to London to appear in "Mile. Modiste."

David Warfield's phenomenal run in "The Music Master" at the Bijou comes to an end this week. There will be an extra matinee on Thursday. David Belasco has booked a limited road tour for his opening in Boston October 1. Only the largest cities will be visited, and long engagements will be played in each. Next Saturday evening's performance will be the 65th in New York.

"The Little Cherub," with Hattie Williams as the star, continues to amaze capacity houses at the Criterion Theatre. The play has secured from Jerome and Schwartz, author and composer of "Bedelia," and Molly O., their latest song, entitled "My Irish Rose," which Miss Williams is to sing.

John Drew in the Pinero play "His House in Order" is rounding out his first month at the Empire. The enthusiasm which followed the production of this play has not abated. John Drew is at his best in the role of the ex-diplomat, *Hilary Jenson*, who helps a persecuted young wife to win the place that rightfully belongs to her in her husband's heart and home.

In "John Hudson's Wife" Hilda Simon, an excellent company have scored a success at Weber's and are playing to crowded houses.

The Astor Theatre is open at last, and Annie Russell in "A Midsummer Night's Dream" is giving the new playhouse a good send-off.

"My Lady's Maid," an imported English musical piece, is playing to good houses at the Casino. The cast are Joseph Coyne, Madge Crichton, Elsie Ryan and Della Mason.

Henry Arthur Jones' "The Hypocrites" has settled down for a long run at the Hudson Theatre.

William H. Crane begins his last two weeks in the Sutra play "The Price of Money" at the Garrick Theatre.

Blanche Bates continues to delight large audiences by her artistic work in "The Girl of the Golden West" at the Belasco.

At the Lyric Theatre to-morrow evening Bertha Kalich will begin the third week of her New York engagement in "The Kreutzer Sonata." This play has served to reveal Mrs. Kalich at her best. The supporting company is of unusual strength.

"The Tourists," at the Majestic, with Richard Gordon, Julia Sanderson, Alfred Hickman and Vera Michelena is having a successful run. The return of Alfred Hickman to the comedy feature of the piece.

Low Fields and his cast of stars enter their fourth week with "About Town" at the Herald Square. The piece has been changed somewhat and has gained steadily in popularity.

"His Honor the Mayor" is in its last week at Wallack's. A new song, "Anastasia Brady," sung by Nella Webb, with a dance by Harry Kelly, has caught on strongly. This will be a popular price matinee on Wednesday.

"Clothes," the new Hopwood-Pollock play, with Grace George as the star, is keeping the Manhattan Theatre full. Miss George is doing the best work of her career and she is admirably supported by Frank Worthing, Robert Haines, Anne Sutherland, Jennie Estelle and Dorothy Revelle.

Business at the Hippodrome has increased enormously. Miss Rose Wentworth in an attractive equestrian act is a new recruit. The Ussenes in head balancing feats, the Merial Sisters in particularly graceful acrobatic stunts, Mlle. Allardy and her trained camels, the Althoffs in a daring equestrian act, the droll antics of Marceline, the clown, and the sensational ride on motor cycles in mid-air of the Tom Davies Trio have all met with popular approval.

Marie Cahill enters on the fifth week of her engagement at Daly's Theatre in "Marrying Mary." It has only two weeks more before going on tour.

Henry W. Savage, who has delayed open-

ing the Garden Theatre until "The Stolen Ring" could finish its Chicago run, has fixed on Tuesday, October 2, as the date for introducing to New York this widely talked about play on American newspaper life. The Garden Theatre office will open next Thursday.

Harry Bulger closes his New York engagement as star in "The Man From Now" with one more week at the New Amsterdam. The cast remains unchanged, including pretty Stille Fisher with her beautiful "Muslo Maids" song and winsome Helen Hale with her football specialty.

Rose Stahl's characterization of the chorus girl in James Forbes's comedy "The Chorus Lady," continues to attract capacity audiences at the Savoy Theatre.

"The Lion and the Mouse" will reach its fourth hundredth performance at the Lyceum Theatre on Tuesday, October 30. The occasion will be marked by the distribution of souvenirs.

Ellie Jeffreys continues to delight the audiences at the Liberty Theatre in "The Dear Unfair Sex." Miss Jeffreys' capacity "The Girl I Left Behind" effect in a trying role has won her the appreciation and esteem of theatregoers.

"Mrs. Wiggs of the Cabbage Patch" is filling the big New York Theatre every performance. It has two weeks more to stay.

The Hackett Theatre will be dark this week. Stanley Dark's "Man and His Ancestry" has been taken off and a new play is in preparation.

The stock company at Keith & Proctor's 125th Street Theatre will offer this week the big New York Theatre's "The Week of the World," the military play by David Belasco and Franklin Fyles.

James J. Corbett and company in a melodrama styled "The Burglar and the Lady" is the week's offering at the American. The play is the work of Langdon McCormick. Corbett will be seen in the part of *Raffles*.

"Home Folks" by C. T. Dazey, who wrote "In Old Kentucky," will be at the Fourteenth Street Theatre.

George Ade's "Just Out of College," with Joseph Wheelock, Jr., as the star, is the offering at the Grand Opera House.

The West End Theatre will have Billy B. Van in "The New Grand Boy."

"The Girl and the Gambler," with Florence Hindley in the principal role, is the attraction at the Yorkville.

At the New Star will be "The Way of the Transgressor," in which it is announced that dogs are the heroes.

Charles E. Blaney's new military drama, "Wild Nell, the Child of the Regiment," will be at the Thalia.

Williams and Walker move from the Yorkville to the Metropolitan Theatre.

Theodore Kremer's thriller, "A Race for Life," will be at Dixon's Third-Avenue Theatre.

The Park Theatre at 180th street and Third Avenue will open to-morrow as a vaudeville price combination house. The theatre has formerly been devoted to vaudeville. Oscar Dane in "Dr. Jekyll and Mr. Hyde" will be the opening attraction.

Changes at the Continuous House—The Week's Billboards.

The bill at Keith & Proctor's Union Square Theatre this week is headed by Col. Gaston Bordenberry, the expert rifle shot. Toby Claude is an extra attraction, and others to appear are the Willis family, Lee Tong Poo, Dan Lewis, Monroe, Mack and Lawrence and Kennedy and Hollis.

The Boston Follies remain as the feature at Keith & Proctor's Twenty-third Street Theatre. Max Witt's Four Singing Colons will form a special feature of the bill. Others on the bill are Julian Rose, the vaudeville character delineator, Louis Simon and Grace Gardner in a new version of their laughing success, "The New Coachman"; Avery and Hart, the Sleeders and Borani and Nevarre.

The programme for Keith & Proctor's Fifty-eighth Street Theatre include Carleton Macy and Maude Edna Hall, who will be seen in the comedietta, "The Magpie and the Jay"; the Roscoe Midgits, "That Quartette," consisting of Sylvester, Jones, Pringle and Merrill; Mathews and Ashley Bailey vaudeville comedians; and Louis Simon and Grace Gardner in a new version of their laughing success, "The New Coachman"; Avery and Hart, the Sleeders and Borani and Nevarre.

The Fays head the bill at the Colonial Theatre this week. John C. Rice and Sally Cohen will present their one act comedy, "All the World Loves a Lover," and others on the strong bill include Edwin Stevens, Will H. Murphy and Blanche Nichols. The bill also includes Charles Richards, Herbert's Dogs and Lydia and Albino.

At the Alhambra the bill will be headed by Arthur Prince, who will introduce an entirely new line of ventriloquist work. The list also contains Joe Welch, Stuart Barnes, the Immensaphone, a musical novelty; Mlle. Marquis and her trained ponies, Cook and Stevens, and Nettie Vesta. As an extra feature Manager Williams has retained Fred Karno's comedy company of fifteen players, who will present an entirely new pantomime comedy, entitled "The Jail Birds."

At Hammerstein's will be Clayton White and Marie Stuart in a one act sketch, "Dicky." Della Fox in new songs, Harry Gilfill as "Baron Sands," the Cottrell-Powell troupe, another of last season's Hippodrome sensations, A. O. Duncan, ventriloquist, Kennedy and Nevarre, singers and dancers, and McDonald Sisters, singers.

The bill at Tony Pastor's includes Grace Emmett, in a new German comedy sketch, "Miss Bettel's Wordette & Co.," J. Aldrich Libby and Kathryn Trayer, the Three Famous Nudes, Howard and Linder and the Three Jacksons.

The Washington Society Girls will be the attraction at the Daway.

Hurtig & Seamon's will have the Gay Morning Glories.

At the Gotham the New Century Girls is the week's offering.

Cinematograph views of balloon racing are to be seen at the Eden Musée.

The Rente-Sanley Company is announced for the Murray Hill.

Huber's Museum is featuring Enoch, the man fish.

Ted Marks opens his Sunday concert season at the American Theatre to-day with two performances.

Crossing the Line.

From the Youth's Companion.

One of the most persistent of popular fallacies is the belief in the "line storm," or great sale which always appears on or about September 23, to mark the autumnal equinox.

OUR FIFTEEN RAREST COINS.

THE NEW YORK DOUBLOON PUT IN FIRST PLACE.

Famous Dollar of 1864 Only Fourth on the List of Varieties—Cents Worth \$1,000 or So Apiece—The Only Metal Piece Coined by Confederate Government.

Dealers say that the fifteen rarest American coins are easily worth a total of \$10,000. Here are the fifteen: First may be placed the New York doubloon, coined in this city in 1787 by Ephraim Brasher, a jeweler. This coin has a regard to it as the scarcest of all the American issues, and believe that if one were offered for sale to-day it would bring \$3,000 and perhaps more.

Only five of these coins are definitely known, one being in the cabinet of coins in the Philadelphia Mint and the rest in private collections. The doubloon is the only gold coin of American coinage struck prior to the opening of the United States Mint in 1792.

The doubloon shows in the foreground the sun rising beneath a range of mountains, the sea at their feet. Beneath the mountain "Brasher," while encircling the whole device is the inscription "Nova Eboraca Columbia Excelsior." The reverse has an eagle, on his breast bearing a shield, the words "E PLURIBUS UNUM" and the date "1787." The coin is worth in the neighborhood of \$500.

The Confederate half dollar winds up the list of fifteen rarities. Of these there are only four known. The record price for this coin is \$370. These were the only pieces of metallic currency struck by authority of the Confederate Government.

When the Confederates seized the New Orleans mint in 1861 they at once laid plans for a distinct coin to be made for a fifty cent piece. For some reason the dies were not suitable for the regular coinage press, so four pieces were struck on an old screw press.

The obverse is the same as that of the regular United States half dollar of the year 1861, but the reverse shows a Liberty cap, underneath being a beehive. This is surrounded by the inscription "Confederate States of America."

THE YOUNG MAN WHO KNEW.

Information About Skim Milk and Red Trimmed Chicken Yards.

"I feel as though I'd been attending a summer school or university extension course," said a New York woman as she sank into the nearest piazza chair of a Catekill hotel and looked after the retreating carriage from which she had just alighted.

"If ever there is a chair of general information created at any college the young man who brought me up here just now should have it."

"In the first place, we'd scarcely started when we passed a huge wagon piled with burlap bags, each containing what seemed like a mammoth cream cheese. It seemed just for all the world like one enormous delicatessen shop. I said:

"Oh, is that what you make cream cheese out of? These great blocks, and then sent it down to the city to be cut up in little squares and wrapped in tin foil?"

"Isn't cheese, it's casein, skimmed milk, you know. What they make piano keys and buttons out of," was his reply.

"Buttons made of milk? I repeated, in astonishment."

"Well, at that he began such a volley of information that I can't remember half he said. He told me how they separated the cream for butter at the creameries and then extracted the casein from the skim milk."

"It seems the curd is pressed and baked and dried and powdered until it becomes perfectly white and odorless. It's almost like celluloid, only not indomitable."

"He said it was used for all sorts of things, like playing cards, expensive paper and pen holders. Finally, as a sort of dismissal of the entire subject, he said:

"Why, it's practically on the same principle as making knife handles, combs and things out of blood."

"Blood?" I repeated.

"Oh, yes," he continued, in the most matter of fact tone. "Lots of blood at the big slaughter houses, you know. They'd be sure to find some use for that. It takes a fine point."

"Just as I was getting over the shock of this disclosure, I again noticed the delicatessen odor. This time there was no wagon in sight, but over in the field was what looked like a pond of milk."

"Whatever is that?" I inquired.

"Skim milk—over-supply. Neighbors don't like it, but the creamery's got to get rid of it somehow, so they pump it over into that hollow in the field. Doesn't smell very good, and at this he whipped up his horses and tried to leave the pond of skimmed milk in the distance as soon as possible."

"I settled back for a moment, waiting to see what would come next."

"In a few moments we came to several prosperous looking farms. Every chicken yard and hen house and on the grounds adjoining the houses were thrown bright red blankets; in one place an old scarlet shawl and perhaps further on an antiquated red portiere."

"What are all the red things for?" I inquired.

"Hawks," he replied sentimentally. "A hawk'll never touch a chicken if there's anything red around. Thought everybody knew that."

"I felt rebuked and kept silent for some time."

of old copper coins, and it was not until close examination that the dealer found that for a trifle he had come into the possession of the rarest copper coin ever issued in this country.

"The Continental Currency dollar should rank next. This was the first silver coin struck by authority of the Colonial Government. On the obverse it bears the Franklin motto 'Mind Your Business' and the word 'Fugio.' The device shows the rays of the sun shining upon a sun dial."

Around the central device are the words "Continental Currency." On the reverse thirteen connected links, in each one of which is the name of one of the original thirteen Colonies.

This coin is very similar in pattern to the Fugio cents of the same year, which were also authorized by the United Colonies. A specimen of the Continental dollar is now worth \$500.

A New York cent struck in 1787 follows. This shows an Indian holding a tomahawk in his right hand, a bow in his left, while on his back is a quiver. Around this is the inscription "Libertus Natus Libertatem Defendit."

On the reverse are the arms of the State of New York. An oval shield bears the sun rising behind a range of mountains, the sea in the foreground. At the right of the shield stands Justice with scales and sword, at the left is Liberty with a staff.

An eagle stands above upon a globe with outstretched wings. The inscription is "E PLURIBUS UNUM." The coin is worth in the neighborhood of \$500.

The Confederate half dollar winds up the list of fifteen rarities. Of these there are only four known. The record price for this coin is \$370. These were the only pieces of metallic currency struck by authority of the Confederate Government.

When the Confederates seized the New Orleans mint in 1861 they at once laid plans for a distinct coin to be made for a fifty cent piece. For some reason the dies were not suitable for the regular coinage press, so four pieces were struck on an old screw press.

The obverse is the same as that of the regular United States half dollar of the year 1861, but the reverse shows a Liberty cap, underneath being a beehive. This is surrounded by the inscription "Confederate States of America."

THE YOUNG MAN WHO KNEW.

Information About Skim Milk and Red Trimmed Chicken Yards.

"I feel as though I'd been attending a summer school or university extension course," said a New York woman as she sank into the nearest piazza chair of a Catekill hotel and looked after the retreating carriage from which she had just alighted.

"If ever there is a chair of general information created at any college the young man who brought me up here just now should have it."

"In the first place, we'd scarcely started when we passed a huge wagon piled with burlap bags, each containing what seemed like a mammoth cream cheese. It seemed just for all the world like one enormous delicatessen shop. I said:

"Oh, is that what you make cream cheese out of? These great blocks, and then sent it down to the city to be cut up in little squares and wrapped in tin foil?"

"Isn't cheese, it's casein, skimmed milk, you know. What they make piano keys and buttons out of," was his reply.

"Buttons made of milk? I repeated, in astonishment."

"Well, at that he began such a volley of information that I can't remember half he said. He told me how they separated the cream for butter at the creameries and then extracted the casein from the skim milk."

"It seems the curd is pressed and baked and dried and powdered until it becomes perfectly white and odorless. It's almost like celluloid, only not indomitable."

"He said it was used for all sorts of things, like playing cards, expensive paper and pen holders. Finally, as a sort of dismissal of the entire subject, he said:

"Why, it's practically on the same principle as making knife handles, combs and things out of blood."

"Blood?" I repeated.

"Oh, yes," he continued, in the most matter of fact tone. "Lots of blood at the big slaughter houses, you know. They'd be sure to find some use for that. It takes a fine point."

"Just as I was getting over the shock of this disclosure, I again noticed the delicatessen odor. This time there was no wagon in sight, but over in the field was what looked like a pond of milk."

"Whatever is that?" I inquired.

"Skim milk—over-supply. Neighbors don't like it, but the creamery's got to get rid of it somehow, so they pump it over into that hollow in the field. Doesn't smell very good, and at this he whipped up his horses and tried to leave the pond of skimmed milk in the distance as soon as possible."

"I settled back for a moment, waiting to see what would come next."

"In a few moments we came to several prosperous looking farms. Every chicken yard and hen house and on the grounds adjoining the houses were thrown bright red blankets; in one place an old scarlet shawl and perhaps further on an antiquated red portiere."

"What are all the red things for?" I inquired.

"Hawks," he replied sentimentally. "A hawk'll never touch a chicken if there's anything red around. Thought everybody knew that."

"I felt rebuked and kept silent for some time."

"We'd gone quite a distance when I suddenly looked down on my lap and was dismayed to find that my fountain pen, which I always carry in my handbag, had evidently begun to leak and the ink was gently oozing through the top of the fountain pen."

"What shall I do?" I exclaimed as I showed him the generous black spot right on the front of my light skirt."

"Ink's easy enough to get out," he said in the most unconcerned manner. "I'll stop at the next house we come to and get some salt."

THE YAP HEARS OF THE STRAIGHT FLUSH

And Sees Billy Bixby's Gun—Whereupon He Passes Up Fours and His Hat.

"They is a heap of different ideas about what makes a man to be most admired," said old man Greenbush, chewing thoughtfully on the end of a cigar butt. "Some aquires stren'th, an' some considers a sliok tongue to be the almightyest properest attribute of mankind. What one dog'll eat another dog'll sniff at 'n' leave. 'Pears like there ain't no identical way of tellin' what the real standard of admiration had ought for to be."

"Stands to reason everybody has his own idee, when he's got brains enough for to frame up ideas about anything. But if a man winds his head up reg'lar every night, so's 't'it goes steady all the time, he's to'able certain for to have ideas of his own, even if they ain't always c'orrect."

"My notion is, the noblest work of God is a feller 'keeps himself level headed, no matter what's goin' on. 'Pears like you can't rattle 'em now. I knowed a man once that was blowed up into a dynamite explosion, somep'ing like a mile an' a half in the air, an' when he started back, havin' gone as far as he was sent, he seen he was goin' to land in the river. Not bein' much of a swimmer, he took off his clo'es an' when he got as far as his shoes, havin' shucked off everything else, he had trouble with the strings, so to save time he took out his jackknife an' cut 'em. Stands to reason he wouldn't 'a' thought of that, 'thouten he'd been to'able cool headed."

"Sounds like your friend was lyin' some," said Joe Bassett. "If he'd shucked off all his clo'es, where'd he git the knife?"

"Does 'pear some p'cooliar," said old man Greenbush, after thinking a moment; "but don't you see, Joe, 't' his clo'es must 'a' been fallin' right 'long side of him. Likely he reached out an' got his breeches, an' felt in the pocket. Couldn't 'a' did it no other way 's'ee."

"But that's neither here nor there. What I was sayin' was 't' the ideal citizen is him that don't never get rattled, no matter what happens. There was a feller named Billy Bixby 't' come here from Vicksburg some years ago 't' 'peared like he were some gifted thataway, an' built up quite some of a reputation 'fore it was saw 't' he'd be scared same as any other man."

"The way he come ashore was some remarkable, an' more'n likely 'twas that 't' give him some rep'te to start with. It were the time the Belle 'o' the Bayou was blowed up, here by the levee, just as she was tyin' 'up."

"Well, Billy Bixby, he were standin' on the upper deck, havin' took passage 'fr' Memphis, an' not takin' no special interest into none of the stoppin' places."

"Next thing he knowed, he was bustin' through the hotel window, head first, an' landin' all in a heap up against the bar. There was a Dutchman, name of Mark Botteheimer, was havin' a drink at the time, an' Bixby got mingled up with Botteheimer's legs, somehow, 'nd Botteheimer spilled his whiskey. Bein' hasty like, same as a good many Dutchmen is, he wanted to fight."

"But Billy Bixby says no, he won't fight. 'More 'n that,' says he, 'I didn't have no intention of comin' ashore here, an' I won't pay 'fr' no window glass. I wouldn't 'a' broke it if you hadn't shoved it in the way. Spillin' whiskey's different. I ain't no 'bjections to standin' treat if that's agreeable, bein' as I feel some need of a drink my ownself."

"So they told him that was agreeable an' he got up an' treated. Then he said he reckoned he'd go an' see where the boat was. He had a bunch of 'niggers aboard he was reckonin' on sellin' 'up to Memphis. When they found there was no boat, an' 'niggers he said he reckoned he might as well stay here as to leave. That's how Billy Bixby come to be a citizen of Napoleon, which was Arkansas City afore the war. He sure did make it some waken' 'round town up to the time he 'fined the army."

"It was playin' poker 't' 'peared to be his strong holt. I reckon there wasn't never a time 't' his here town didn't have the best brand of poker 't' there was along the river, but Billy Bixby sure did teach the boys things they never knewed till he come. One thing, they played nothin' but straight poker then. There wasn't no draw an' it were mostly a question of bluff. But he showed 'em stud poker, an' the hull town went mad over 't' fr' a spell. I ain't no 'bjections to stud poker 'cept it's gamblin', but then straight poker is gamblin', too. His was on'y when the draw was interjupted into the game 't' it become a science instead of a vice."

"This here Billy Bixby were a 'born gambler. 'Peared like he must 'a' been brung up with a proper regard 'fr' the Scripture, 'fr' he utter tell how his old man had impressed it on his mind with a hose whip 't' King Solomon told the truth when he said, 'Him as deals with a slack hand slips poor'."

"I will say 'fr' Billy Bixby 't' he didn't hold a slack hand frequent when he was dealin' the cards hisself. But the real moral excellence of 't' man showed up when it come to a bluff. When he'dure made up his mind to get away with a pot, it didn't 'pear to make no difference what-so-ever whether 't' other man had the best hand or not. The pot went where Billy Bixby had settled 'fr' to have it go."

"I'll say 'fr' Billy Bixby 't' he didn't hold a slack hand frequent when he was dealin' the cards hisself. But the real moral excellence of 't' man showed up when it come to a bluff. When he'dure made up his mind to get away with a pot, it didn't 'pear to make no difference what-so-ever whether 't' other man had the best hand or not. The pot went where Billy Bixby had settled 'fr' to have it go."

"I'll say 'fr' Billy Bixby 't' he didn't hold a slack hand frequent when he was dealin' the cards hisself. But the real moral excellence of 't' man showed up when it come to a bluff. When he'dure made up his mind to get away with a pot, it didn't 'pear to make no difference what-so-ever whether 't' other man had the best hand or not. The pot went where Billy Bixby had settled 'fr' to have it go."

"I'll say 'fr' Billy Bixby 't' he didn't hold a slack hand frequent when he was dealin' the cards hisself. But the real moral excellence of 't' man showed up when it come to a bluff. When he'dure made up his mind to get away with a pot, it didn't 'pear to make no difference what-so-ever whether 't' other man had the best hand or not. The pot went where Billy Bixby had settled 'fr' to have it go."

"I'll say 'fr' Billy Bixby 't' he didn't hold a slack hand frequent when he was dealin' the cards hisself. But the real moral excellence of 't' man showed up when it come to a bluff. When he'dure made up his mind to get away with a pot, it didn't 'pear to make no difference what-so-ever whether 't' other man had the best hand or not. The pot went where Billy Bixby had settled 'fr' to have it go."